

# Woman's New Point

## RETURN OF THE FULL SKIRT

BY ANNE RITTENHOUSE.

Special Correspondence of The Star.

PARIS, March 15, 1914.  
The long tunic introduced by Cheruit this spring is a continuation of the idea she brought out last summer in a less marked form.

Today it has much influence on the styles. It is considered by many to argue for the return of the one-piece, full skirt. As it is it has a short, narrow petticoat under the tunic, but it is only a step to leave off this surplus garment. Every one seems ready to accept a modified one-piece full skirt, but there is a strong accent on the word modified. No one wants one of those old-fashioned garments that were inconvenient and expensive.

The tunic shown by Cheruit, and made a feature of her spring styles, is not especially graceful. For it is always hard to wear a line that cuts the figure in two at the shoulders. But it has so many other points of merit that this one line may be forgiven.

### Tunics of Plaid.

Many of these long tunics are of plaid. Or they are built of the solid material and edged with a three-inch border of plaid. The petticoat in either case is of the solid color, sometimes satin, sometimes cloth. The bodice is made into a waistcoat, which is still a favorite idea over here, or it is fashioned with a deep bib of colored chiffon over a blouse of white lace. This is a design brought out by this house in December, and it is still popular.

One of the long tunics ends at the

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side seams of the skirts, showing an entirely plain back. This is not so pretty as the others. But it has introduced over here the idea of ending skirt trimming at the sides. Sometimes the flounces are put at the back, again across the front.

### Scalloped Edges With Braid.

It has come about that the edge of a tunic may be scalloped and bound with braid. That is a very old fashion that

has been revived. But the dressmakers seem to like it, and now it remains to be seen if the public will care for it. It is not only used on skirt draperies, but on short coats which are again the fashion. These coats are bound with braid or with satin ribbon.

(Copyright, 1914.)

### FOREIGN FASHIONS FOR AMERICANS

BY LILLIAN E. YOUNG.

Special Correspondence of The Star.

MONTE CARLO, March 15, 1914.

Here is a delectable little negligee bound to delight the most exacting taste, in which one's natural feminine adoration of dainty, lacy lingerie may be indulged. It has been changed a little in the sketch to more satisfactorily meet the requirements of American women, for there are usually some little exaggerations in the lines or foreign garments that can be softened and perhaps made a bit more conservative, in accordance with our own tastes.

We found the original in a fascinating little shop given over entirely to apparel "intimates." From an alluring array spread

before us it seemed quite the prettiest of the lot, and while taking notes of all the pleasing details, I was incidentally wondering how such filmy room gowns could possibly be worn in the chilly, tomblike bedrooms common in these parts.

Such barns of places! They are always unheated, and while the climate out of doors is warm and springlike, the very size of the interiors (usually marble-

floored) makes them most uncomfortably cold.

This seems essentially designed for warmer places, and is fashioned from a fine flowered net or all-over shadow lace, made over a plain white net foundation, and has all its outside edges outlined with plaited net ruffling. There are trimmings of small pink rosebuds, and a panel of azure blue charmeuse.

It is this panel train which really gives the gown its charm. The top of it is cut in a point and then gathered under a row of roses about six inches below the point where it is caught in at the waist. It will be necessary to tuck up the leading thus formed against the waist with a few stitches. From the waist line the slightly gathered panel continues to the knees, where it is again gathered and pouched a little over a second row of roses, which at this point encircle the gown in a line started from the front, fastening and dropped to the back. Then the remainder of the panel forms a little train, and it will be best to have this portion lined with itself. For that matter the entire panel may be lined to give it body.

This gown has a round neck and wide kimono sleeve extensions. Each is finished with narrow ruffling topped by smaller roses. The fronts are crossed and fasten below the bust. It is from this point of fastening that the encircling line of roses (which holds on the back pouch) is started, so that the line slants quite sharply down toward the back.

Then there is the lower part of the negligee, which is the rose trimming. It is in the shape of a flounce about a foot deep and edged with net ruffling. It describes the same slanting line to the back, where it is cut deeper and run off into a long point under the train.

The usual water colors and very fine sable brushes are used to color photographs. Select a light print for coloring. Wash over the surface with gum arabic water. Get a half pan of ox gall, or buy it in liquid form. If in the pan, rub the moist brush on it before touching the color with it; if in the liquid, put one drop of the ox gall to each teaspoonful of water you mix the paints with, stirring it so that it is well distributed in the water. Ox gall enables one to apply the colors evenly and smoothly.

For the complexion use yellow ochre and pink madder for the lighter tones. Leave the high lights without adding extra color. Use pink madder over the shadows. This is a purplish tone. A little clear rose madder, used carefully, should be applied to the line between the lips, the inner corners of the eyes, the nostrils, ears and between the fingers. Warm sepia and rose madder, mixed to a deep complexion tone, are used for shadows and half-tones. If the color is too cool add a little yellow ochre. The upper lip should be a little darker; for this use crimson lake and for the lower lip use rose madder.

For light blue eyes use cobalt, and perhaps a very little Naples yellow. Be careful not to make them too conspicuous. For dark brown eyes use Vandyke brown modifying this with raw sienna for light brown eyes. Burnt sienna mixed with Prussian blue give the proper line for gray eyes.

Vandyke brown is also used for painting brown hair. Do not have too much color on your brush. The purplish shadows around the face should blend softly where they touch the hair. For blonde hair use yellow ochre, or neutral tint and cadmium yellow, in greenish shadows. The eyelashes of children are usually darker than the hair, and should be put in softly.

Transparent colors must be used in order to preserve the outline in the photograph. Use blotting paper to remove extra water or color.

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AS THE SEASON ADVANCES THE TUNIC GROWS LONGER, PAYING THE WAY TO THE SHORT FULL SKIRT.

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## THE NEW BLOUSES.

There are a good many things to notice about the new blouses. There was a day when any woman would attempt to make a shirt waist. Perhaps she was afraid to tackle her frock. Even a simple summer one seemed too difficult for her inexperienced. But she never hesitated at a shirt waist. Of course she could make that.

Today there are many women who would rather attempt simple evening frocks and house frocks than waists. The waist has many details of finish that it is difficult for the inexperienced to imitate. The frock for house or evening wear is simpler. Its folds and fullness, paniers and tucks cover up many defects due to inexperience.

Nevertheless, there are still some persons brave enough to make blouses for themselves. Now that linen blouses are worn again, of simple, shirt waist form, they are good work for the home sewer. They must be neatly made. But the material is easy to work with and only neat stitching and a careful matching of notches and tracings in the pattern is necessary to make them successful.

Many of the new blouses are made without paniers or the little extensions of material below the waist line to hold them down under the skirt. The material below the waist is cut off and the bottom of the blouse is turned in an inch-wide hem. Into this wide elastic is run. This holds the lower edge of the blouse snugly about the waist, under the skirt, and at the same time keeps it from adding bulk to the hips. Just why this elastic is used is not clear. It is a new idea, and the size of the hips is exaggerated. It is difficult to tell. But it is here and it is a good innovation.

In some of the new crepe de chine and chiffon waists, needling, laddering or heading, the sort that is used to hold lingerie seams together, is stitched into the seams. It is a most effective finish. The edges are trimmed off and it is stitched in the seams of the blouse at the shoulder, around the arms and about the collar and cuffs.

A little bead embroidery is used on some of the newest blouses. One design of white chiffon shows a small motif repeated half a dozen times on the front in white thread. Bead work is easy to do and gives a distinctive touch to the waists on which it is used.

(Copyright, 1914.)

## Crab Meat Sandwiches.

Fry the crab meat delicately in a little butter, dust with cayenne and allow to cool. Spread thin slices of bread with creamed butter; lay a lettuce leaf, dipped in thick mayonnaise or a whipped egg sauce made with Madeira on the bread, place the crab meat on the lettuce, add a little mayonnaise and cover with a second slice of buttered bread. Trim off the crusts.

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## Coat Dress for Spring.



A dozen kernels of rice in the salt in each shaker. This rice absorbs to some extent the moisture and so keeps the salt moderately dry. It is hardly expedient to use kernels of rice in an open salt dish, and in these flour or cornstarch is the best thing. It is a good plan to keep salt dishes of all descriptions in a warm, dry place between meals. This will do much to keep them from collecting dampness. The salt should be changed whenever it seems sticky. It can be dried and used in cooking.

Cheesecloth bags filled with charcoal, which collects moisture, should be hung about in damp places. The charcoal can be dried in the oven from time to time to keep it in good condition.

Keep wafers and crackers and other things that easily become soggy where it is warm. If there is a coal fire in the kitchen the shelf over the kitchen stove is a good place to keep things that should be crisp and dry. In kitchen that has a gas stove only they can be dried out occasionally in the oven.

Many minutes of needless worrying would be saved if every drawer that sticks were removed, fixed, in some way, so that it could not be tightly closed. One way is to put a block of wood behind the drawer, so that it will keep the drawer from closing. Another is to drive a nail into the frame above the drawer, so that the nail will strike against the front of the drawer when it is pushed into position.

(Copyright, 1914.)

## Household Helps.

Before it is time for moths to make nests, head them off by taking a little simple precaution; the night before you sweep a room, sprinkle it all over with table salt; in the morning sweep it thoroughly, then go over it with the sweeper. This will help to keep all pests away and brighten the carpet as well.

Another admirable way is to put some turpentine in water, then go over all wood, matting or carpets. This is a good disinfectant.

After brass bells, door knobs, knockers

and handles are polished (nickel also) rub them with a little camelline (no other grease) on a woolen cloth; they will remain bright a long time.

Keep candle ends (wax and paraffin), also that on jellies and preserves; wash the butter. They are good to use in the tea kettle to prevent a coat from forming inside of it.

If the first log of the heater, stove or range becomes crusted from bad coal, burn some oyster shells. They will loosen it, and it may be taken off with a poker. Keep a couple of oyster or clam shells in the tea kettle to prevent a coat from forming inside of it.

To cut fresh cake and icing without breaking or crumbling use a sharp knife and a sawing movement; never try to just cut down; that would make the lightest cake heavy and tough. Bread is cut the same.

If bread is to be cut while hot, heat the knife, and go through the same "sawing" motion.

To prevent paint and varnish from washing off around door knobs and cupboards, where greasy and dirty finger marks show, use baking soda in water instead of soap. Wipe quite dry and do not allow any dampness remain on surrounding paint.

A handy utensil is the vegetable boiler of heavy black tin or aluminum, containing a removable drain. This can be raised and hooked on to the edge of the boiler until all the fluid has been drained off and the vegetables then slipped out into a dish. These drains make a colder unnecessary, and they are far nicer to handle.

If the bamboo furniture has a tendency to crack, rub it over with a polish made of equal parts of spirits of turpentine and linseed oil, using a soft rag.

In making a meat sauce of any kind it is wiser to blend the flour with the melted butter. By doing this, the starch in the flour is more quickly cooked and the butter is absorbed. When the flour is mixed with water and then stirred into the liquid, at least ten minutes of boiling is required to cook the flour, and even then it may have a raw taste. Another difficulty with a sauce made this way is that the butter often does not melt, but rises to the surface of the liquid.

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